

The Society of Ohio Archivists

The Ohio Archivist

SWING and SWAY with

Sammy Kaye

PAGE 14



Lakewood, Ohio native and Ohio U. graduate Sammy Kaye singing [sic!] with his band; sax section standing

PHOTO COURTESY OF OHIO UNIVERSITY

SOA meets in Cincinnati Sept. 24-25

The American Jewish Archives (on the campus of Hebrew Union College) is hosting the SOA fall meeting on Thursday and Friday, September 24 and 25, 1998. Topics covered include outreach (highlighting a Wright State program to familiarize potential users with archives), urban Appalachia, ethnic Cincinnati (in particular the depiction of the city's ethnic groups in caricature), electronic records (especially email as a record), and the Underground Railroad. Randy Runyon of the recently-established Underground Railroad Museum will give a

plenary session on the Museum's activities in relation to Ohio history and documentation.

There will be a Thursday evening reception at Mayerson Hall, located on the hills north of the city center near the University of Cincinnati. The meeting venue was originally a Masonic temple and has been the object of a splendid renovation project. For specific questions, call Kathy Spray at 513/221-1875 x307 or email <kspray@cn.huc.edu>.

Thinking about SOA's role in the growth and development of the archival profession in Ohio

At its most recent meeting on June 5, 1998, SOA Council discussed the Society's programs. Some of you have suggested that perhaps two meetings a year is too much (one is enough); others have wondered if the workshops have run their course. Is the Society prepared to tackle issues such as the implementation of EAD, the constant demand for access to materials via scanning or the internet, the storage and retrieval of electronic records, as well as acting as a resource for practicing archivists, graduate students in archival training programs, persons responsible but not trained for archival duties, and those in related professions? If SOA is to continue to serve a diverse population and provide quality programs, it will be necessary at some point to reexamine and perhaps streamline programs or procedures. As we approach the fall meeting, I hope that you will be able to join us in Cincinnati to participate in the sessions, to attend the business meeting to hear about the

work of the SOA committees, and to offer any ideas to help the Council better serve the membership.

This September (24-25) the Society of Ohio Archivists will meet at Hebrew Union College in Cincinnati. Tom Culbertson (Hayes Presidential Center), the staff at the American Jewish Archives (Kevin Proffitt, Kathy Spray), and Kevin Grace (University of Cincinnati) have developed a program that will address both technical issues (electronic records) and cultural themes (ethnic Cincinnati). Presentations regarding the Underground Railroad Museum and urban Appalachia will also be part of the program. I am looking forward to the meeting since this will be my first visit to the American Jewish Archives. Many thanks to the committee for their hard work and to the staff of the American Jewish Archives for hosting the meeting.

Ken Grossi
SOA President

Going, going...



An excavator menaces the Warrensville Workhouse. Why was this a hair-"razing" experience for Cleveland City Council Archivist Martin Hauserman? Turn to page 5 for the answer!

PHOTO/MICHAEL SHANNON

Hauserman heads Cleveland Archival Roundtable

Expanded CAR guide may find Internet home

The Cleveland Archival Roundtable is now being chaired by Martin Hauserman of the Planning Committee. It is involved in the following ongoing projects: the CAR Guide (Helen Conger), the outreach project (Jenny Kane), the Worldwide Web project (Barbara Clemenson), the education & professional development project (Mike McCormick), and the CAR Union List and Cuban projects (Fred Lautzenheiser).

The CAR Guide will be a new and expanded edition of the guide to archival repositories and manuscript collections in northeast Ohio which was published in 1994. CAR also hopes to put the new edition on the Internet.

Also this summer, planning for Archives Week in northeastern Ohio includes working with Beth Johnson of Case Western Reserve and the Women Historians of Greater Cleveland.

University of Cincinnati Digital Press, Archives collaboration yields Catlin works on CD-ROM

The University of Cincinnati Digital Press (UCDP), in cooperation with the U.C. Archives & Rare Books Department, has announced the availability of its inaugural publication. *George Catlin: The Printed Works*, a two-volume computer CD-ROM, contains more than 1800 images, 1200 pages of text, and a bibliography. The images are individually cataloged in a searchable database. They are linked to a map of the image sites, as well as to Catlin's complete texts, which have been indexed. The materials are from the collections of the Archives & Rare Books Department, and the staff of the Department also serve on the UCDP.

The project began more than three years ago, when University Libraries began to analyze restoration costs for special materials. More restoration would be required in the future, because many books in the Archives and Rare Books Collection at U.C. have been heavily used over a long period of time. "This was not only proving to be very expensive, but even a good restoration leaves the artifact diminished," said David F. Kohl, dean of University Libraries at U.C. "So we decided to use modern technology to develop a high resolution copy which would divert most of the use away from the original. Since CD-ROMs are inexpensive to duplicate, it also occurred to us that if we would sell some copies, we could recover costs and perhaps generate enough money to preserve other rare items. And thus, the creation of the University of Cincinnati Digital Press," added Kohl, who also serves as director of the Press.

The University's core collection of the works of George Catlin, an artist-explorer of the 1830s who chronicled North American Indians through portraits and writings, will now be available to universities, researchers and educators worldwide. U.C. combined its collection with materials from the Public Library of Cincinnati and Hamilton



George Catlin painting of Four Bears: a Mandan chief in 1832

PHOTO COURTESY UNIVERSITY LIBRARIES, UNIVERSITY OF CINCINNATI

County and Yale University to produce the CD-ROM. U.C. hopes to recover production costs by selling copies of the set for \$499 to libraries, universities, educators, museums, historians and collectors.

"Our mission is twofold. We want to preserve documentation and make it available to others. This project allows us to work from the libraries' collection strength in Western Americana," said Alice M. Cornell, head of the Archives and Rare Books Department at U.C. She added, "Technology offers archivists and librarians new opportunities to preserve and make materials available on a broad basis. The Press is an effort to take advantage of these opportunities and to provide good stewardship of our collections and resources. I've not seen any other presentation of materials quite like this. It integrates a wide variety of materials and provides several access points, including geographical. It is a presentation tool that reduces the handling of the original materials. The kind of access it will give across collections is also unique. This electronic medium allows us to examine both the texts and the images in ways which are not possible with the originals. This is a comprehensive research collection and tool, not just a selection of images."

George Catlin was among the first to paint and sketch pictures of Indian tribes in the American West. His books are the records of his trips and include his printed and painted observations. He exhibited his paintings of the Upper Missouri region in Cincinnati in 1833.

In addition to Alice Cornell, head of the Archives and Rare Books Department, who serves as editor, and Dean Kohl, the staff of the Press includes: Linda Newman, technical research and development manager; Juli Peters DeLong, assistant editor/executive assistant; Pamela Bach, business manager; and Sheila Nolan, public relations manager.

The next publication of the Press, already in production, will be entitled *Nineteenth Century American Indian Portraits in Print: The Aboriginal Portfolio and History of the Indian Tribes of North America*. Visit the University of Cincinnati Digital Press web site at: <<http://www.ucdp.uc.edu>>

Alice Cornell
University of Cincinnati

COUNCIL ACTIONS

June 30, 1998 • Ohio Historical Society

Should SOA have one or two meetings a year? Alternatives include: one spring meeting with high-powered plenary speakers and workshops in the fall; two meetings a year but no concurrent sessions; or limiting meetings to one day instead of two; if one a year, meeting could move around but be in Columbus every third year—no decision; to be discussed further.

Treasurer Ginny Welton to investigate more lucrative interest-bearing accounts than at present; Editor to hand over OA to new person in fall 1999; need suggestions for new editor so s/he can get some experience before taking over alone.

Ameritech sponsored spring meeting with \$500 but speaker for plenary session backed out two weeks before conference; discussion of other sponsor problems. Local Arrangements preference for reception instead of mixer since only members staying at hotel attended the latter; spring '99 meeting will have only a reception.



The top scene is from the north lawn and shows the sculpture of the Flame of Knowledge by Phyllis North.

Toledo Library



PHOTOS BY JOHN PENROD

IN THIS ISSUE:
Visit the Toledo-Lucas County Public Library, p. 23. The building, opened in 1940, is considered a fine example of art deco architecture. Quotations carved on the front of the building read "Books are the legacies that a great genius leaves to mankind, that are delivered down from generation to generation as presents to the posterity of those yet unborn." And "For books are more than books, they are the life and the very heart and core of ages past, the reason why men lived and worked and died, the essence and quintessence of their lives."



PHOTOS/CLEVELAND CITY COUNCIL ARCHIVES

PASSING INTO HISTORY: The court and cloister, Warrensville Workhouse. Photo from 1914 Annual report probably represents the smaller Infirmary, although Correction Square had a similar but larger courtyard.

Cleveland City Council Archives rescues architectural records

The call came on a Friday afternoon, February 27, 1998. The Warrensville Workhouse, a.k.a. the Cleveland House of Corrections, a.k.a. City Farm, a.k.a. Cooley Farms (after Harris Reid Cooley, the Director of Charities and Correction appointed in 1901 by then-Mayor Tom Johnson), was being torn down, allegedly the next week, starting on Wednesday, March 4, 1998.

The Correction Square, according to the 1909 Annual Report of the City of Cleveland, was built "of marble dust plaster finish with red tile roof.—It is an adaptation of the Spanish mission architecture—The use of re-inforced concrete construction has enabled us to say 'strength and beauty in the sanctuary.'—Our architect, Mr. J. Milton Dyer, and his assistants have worked with enthusiasm to make the buildings as attractive as they are useful." The Correction Square, the report continues, is two stories in height and covers more than an acre of ground. In the center is a large open court entirely surrounded by an open archway or cloister. House of Correction Square is located 20 feet above Mill Creek, is 200 feet lower than the Service Quadrangle of the Almshouse Group (Later part of the Cleveland City Infirmary System) on the hill. Correction Square is 260 feet square and "has a great court in the center which will furnish a desirable recreation ground for the prisoners. This building will ultimately be

used for shops, service rooms, dormitories and offices." Four rooms were packed with records, including architectural renderings from *circa* 1900-1980 and files from the Demolition Bureau, which had photographs taken of all the houses torn down between 1960 and 1980 in the City of Cleveland on account of fire, urban renewal or freeway construction. Three rooms were crammed with



The Service Quadrangle



TOP: East view of Workhouse with interior gutted.

MIDDLE: North-east corner of Workhouse where demolition records, Division of Building and Housing's blueprints were stored.

BOTTOM: East view of Workhouse, originally known as Correction Square.



250 cartons of blueprints, but the large fourth room, where male prisoners had once met their visitors, was loaded with 200 boxes of photographs and approximately 150 cartons of blueprints. The ultimatum was either to remove the blueprints and photographs of value or have the entire 600 boxes dumped forever, losing 95 years of the city's architectural history. The urgency was palpable.

The City had acquired money from the Empowerment Zone project to demolish the nearly 100-year-old Cleveland Workhouse located at the junction of Harvard and Northfield Roads in Highland Hills (formerly Warrensville Township), in southeastern Cuyahoga County. The City property, originally 2000 acres of farmland (see box containing chart of acquisitions) was divided roughly into increments of 500 acres for hospital and county poorhouse, sanitarium, incarceration, and cemetery facilities. The complex was considered state-of-the-art at the time of its inauguration during the decade of the 1900s. It relieved the cramped quarters at the old workhouse at the corner of Woodland and East 79th Street, built in 1871.

PHOTOS/MICHAEL SHANNON

Years after the property outlived its original purpose, developers started thinking about its housing in the 1970s (New Town). The land was the only large tract that the City owned that was undeveloped. With the development of eastern Cuyahoga County and the outer-ring suburbs, close proximity to interstate highways made it very desirable. Figgie Corporation made an agreement with the City in 1988 to build a corporate headquarters. That idea fizzled out when the company went bankrupt. In 1996, the Jacobs brothers stepped in to develop a business park and retail area, with Office Max and Metropolitan Savings agreeing in 1998 to build their corporate headquarters there.

In 1980, the Building and Housing Department decided to store its blueprints from the permits issued to individuals and companies for new and added on buildings (dating from *circa* 1900 to 1980) in the Visitors' Room of the Women's Detention Facility, a part of the Cleveland Workhouse. At that site the 400 boxes of architectural renderings (*ca.* 1905-1980) and 200 boxes of Demolition Bureau files (*ca.* 1960-1980) were stored for 18 years under the thick stucco walls of Mission design. Fortune smiled upon these docu-



TOP: Blueprints waiting to be transferred.

MIDDLE: Interior of northeast corner of Workhouse, at one time a prisoner's visiting room where demolition records and Division of Building and Housing's blueprints were stacked, 1980-1998.

BOTTOM: One of the four rooms in which blueprints were stored.



ments. The blueprints were packed in large cardboard boxes, while the Demolition Bureau files were stuffed in R-Kive II records storage cartons made by Bankers Box; neither type was seriously damaged by the conditions under which they were stored. Both the architectural renderings and the 8x10 photographs are in excellent condition; those that are worn became so from use more than anything else.

With help, first from the Department of Streets, then from City Council, the 600 boxes were moved from the Workhouse before the removal of asbestos in the rooms where the cartons were stacked. Unfortunately, the collection at this time has no index, and the renderings are packed with no order to them: documents from the 1900s exist among those of the 1950s, 1920s with 1970, and all seem to be interlaced with items from the 1930s and 1940s, with a few from the 1960s thrown in for good measure. I did receive a tip that the oldest were the closest to the door. Those were taken first and were the equivalent of 25 boxes measuring 42x30x18 inches. On Friday, March 6, 1998, two huge dump trucks and a front-end loader took the first shipment to City Hall. A week later, after the Division of Demolition delayed the order to destroy the Workhouse until the records were extracted, City Council came through with two moving vans to transfer the remaining boxes to a warehouse in the Detroit/West 80th Street area of Cleveland. Finally, on St. Patrick's Day, March 17, 1998, the last of the boxes were unloaded from Berea Movers' two vans and secured in the storage facility.

Bruce Madorsky of the Roy Group has agreed to let the records stay in one of his warehouses for free for one to two years while efforts are undertaken to preserve and maintain these historically valuable documents. At this time it is necessary to give thanks to the help of the two Archives' Assistants, Michael Shannon and Ryan Moore, for the use of their backs in the first load and their preparation of the shipment via moving vans—much could not have been accomplished without them.



Archivist Martin Hauserman explaining to an interested visitor the historical worth of 95 years of architectural renderings from the City of Cleveland.

A number of volunteers stepped forward to help and have asked to remain nameless. From the samples taken, here is a list of some of the architectural renderings that were stored at the Workhouse:

- 1905 Cuyahoga County Courthouse
- 1906 St. Stanislaus School, East 65th and Forman
- 1909 Lakeside Hospital Building, Lakeside Avenue
- 1910 Eddy Road Hospital, 629 Eddy Rd. (East End Hospital?)
- 1911 Tuxedo Club, Walton Avenue
- 1912 Miles Theater
- 1913 Municipal Light Plant, East 53rd Street
- 1914 Ridge Theater
- 1916 Luna Park Dance Pavilion
- 1916 Laurel School, 10001 Euclid Avenue
- 1919 Miles School
- 1919 Hanna Building
- 1925 Cleveland Police Department Headquarters
- 1929 First Church Christ Scientist, Overlook Road
- 1930 Lakefront Stadium
- 1937 Shaker Colony Theater
- 1945 Emmanuel Baptist Church, East 79th and Quincy, Alterations
- 1950 League Park Demolition
- 1974 McDonald's, Kinsman Avenue
- 1977 Larchwood Apartments, Rocky River Drive

Others that were sighted included the Cleveland Union Terminals; White Motors; American Steel and Wire; Miles Park Presbyterian Church; Hungarian Baptist Church; Sts. Catherine, William, and Lawrence; Our Lady of Perpetual Help; the May Co.; Higbee's; Rosenblum's; the CEI Substation at Doan St. (East 105th), 1910, 1925; and the Overland Stores on Euclid Avenue. At this time very few, if any, residences were spotted in the sampling of renderings thus taken, with the exception of hotels and apartment buildings.

*Martin Hauserman
Cleveland City Council Archives*

City of Cleveland Land Purchases in Warrensville Township for Highland Park Cemetery, Highland View Hospital, the House of Corrections, Sunny Acres, etc.

WHAT FILE	PAGE	DATE OF PROCEEDINGS	ACRES	COST	COST PER ACRE
Lease 41680	54	June 8, 1903	40	-	
Lease 41681	54	June 8, 1903	55	-	
Buy 39973	372	Nov. 3, 1902	445	195	\$86,775.00
Buy 45692	376	Oct. 3, 1904	850	137	\$116,450.00
Buy 195	66	Feb. 22, 1905	17.098	137	\$2,342.43
Buy 877	214	May 1, 1905	110	180	\$19,800.00
Buy 1503	371	Aug. 14, 1905	47.5	125	\$5,937.50
Buy 4098	236	May 7, 1906	138	170	\$23,460.00
Buy 5488	542	Sept. 10, 1906	120	185	\$22,200.00
Buy 6556	779	Dec. 26, 1906	55	195	\$10,725.00
Buy 6557	779	Dec. 26, 1906	134	250	\$33,500.00
Buy 6703	788	Dec. 31, 1906	3	195	\$585.00
Buy 8494	363	June 24, 1907	21	250	\$5,250.00
Buy 24998	354	May 27, 1912	34	308+	\$10,500.00
Buy 27720	940	Dec. 30, 1912	37	500	\$19,000.00

TOTAL ACREAGE/COST, 1902-1912: 2011.598 acres; cost: \$356,524.93

COST PER ACRE: \$177.23

...gone!



Moving trucks unloading blueprints into new home, Roy Group warehouse, near West 80th and Detroit



A temporary "home sweet home"

PHOTO/MICHAEL SHANNON

SOA SESSION REPORTS

Spring Meeting • Ohio Historical Society, Columbus • April 16-17, 1998

THURSDAY, APRIL 16, 1998

Ohio Guide Automation Project

Steve George, Ohio Bicentennial Commission; George Parkinson, Ohio Historical Society; Michael McCormick, Western Reserve Historical Society; Kenneth Grossi, Oberlin College Archives.

[no report available at this time]

Genealogists' Wish List—What Genealogists Wish Archivists Would Do

Charles Arp, Ohio Historical Society; Mary Bowman, Ohio Genealogical Society; Phyllis Delaney, Ohio Genealogical Society.

This session was a discussion rather than a series of formal presentations. The panelists were Charlie Arp, Assistant State Archivist at the Ohio Historical Society, Mary Bowman, a past president of the Ohio Genealogical Society, and Phyllis Delaney, another past OGS president. The attendees also participated in the discussion. Among the subjects addressed was the increasing role of computers in archives and how they could best be utilized for the benefit of genealogists. Another issue touched on was the possibility of genealogists acting as lobbyists for archivists in their continuing efforts to raise funds.

REPORTED BY RICHARD HITE

[who was put on the spot three months after the fact—thank you, Rich!]

Electronic Resource Product Review

Robert Bremer, OCLC, and Church of Jesus Christ of the Latter Day Saints; Gilbert Gonzalez, Rutherford B. Hayes Presidential Center.

Gilbert Gonzalez, photographer and curator of photographs at the Rutherford B. Hayes Center in Fremont, Ohio, and creator of the Hayes web site, talked about the issues you have to face when you decide to put your institution on the World Wide Web.

The Hayes Center staff began to think about producing a home page, as it was then called, in June 1995, when not many people knew about such a thing. It proved to be a fun and rewarding, yet also a somewhat frustrating, experience for them. Their goal was to ignite interest in their facility and in President Hayes, the nineteenth president of the United States, and they explored many different ways of getting their message out. The project required reviewing the mission of their institution, and deciding who their audience was and what they wanted to tell that audience. The Hayes Center includes a park, a presidential library, a museum, and an educational facility. It hosts many fifth-grade classes coming to learn about the Civil War, but it also attracts serious researchers, genealogists, and walkers through the park. Gil reminded us that the WWW is very flexible—it can tell everything—but they had to decide on what overall message they wanted to convey. Popular web pages reflect the personalities

of their authors and their institutions. What tone should they set? Should the message be formal or informal? Should it be scholarly? Should it be addressed to fifth graders, or maybe their parents?

Other institutions producing web pages would face similar decisions. Gil explained that it could be a major pitfall to get seduced by the power of the web. The use of too much animation, color, and sound can dilute the direct message of a site. Users do not want long waits for video and sound. They frequent web pages that offer information, not just a sales pitch. Producers of web pages should therefore strike a balance between glitz and content. They should structure their web sites with the same attention to detail they would have for any other publication—a brochure, a newsletter, or a catalog. It might seem a good idea to hire a web page designer, experienced in html, but you would not want a perfectly coded page that does not convey your message. You must control the content of the site—whoever constructs it.

For those who would be doing their own construction, Gil pointed out that it does not have to happen online. It can be done on a computer not attached to the net. You would need a web browser, such as Netscape Navigator or Microsoft Internet Explorer, and, he reminded us, you should look at the older versions too, so you can see how the pages will present themselves on other computers. A word processor is essential. Although theoretically it is possible to use Notepad, it would be good to have a high-powered word processor. The pages should be saved in a text-only format. You would need an image editor—Adobe PhotoShop or some other high-powered editor—and a cheap image-editing facility. He stressed, however, that things would get easier. As web browsers evolve, editing capabilities are being built into them, and image editors will not be needed in the future. Browsers are striving to become one-stop shopping for applications and maintenance.

For those thinking of constructing web sites for their own institutions, Gil provided some very interesting and useful information based on his own hard-learned experience.

Robert Bremer, consulting database specialist for OCLC, and for the last twelve years a Family History Center volunteer for the Church of Jesus Christ of the Latter Day Saints, described a number of CDs available for family history research. He spoke primarily about Family Search and the Family History Library Catalog. He explained that Family Search is a series of databases available on CD. Family Search is used at more than 1000 Family History Centers around the world, and the program is available at other libraries, too. It is DOS-based—an antique—but it was designed for people with no computer experience. It can be searched easily by using the menu bar and function keys. The database is organized around people's names—first name first, then surname. The International Genealogical Index (IGI) is the oldest file, with more than 200 million names. It also has an addendum with another 84 million names. There are 50 CDs divided geographically. The data are based on events by place—birth information, baptism information, marriages, etc., and similarly spelled surnames are grouped together. The IGI is a secondary source; it includes some poor, as well as some good, research work. LDS church members have been doing research for many years, and work from the early years of the century can be rather vague. The Church does not verify information. The IGI is basically an outgrowth of a card file of 40 million cards that was used until 1969.

Ancestral File is newer and smaller—nine million names on seven CDs. Names are linked together; it is possible to display immediate

family members, ancestors, and descendants. With Ancestral File you can get charts, and you can print and download. You can put it into other genealogical software on your own computer. Like IGI, Ancestral File is sometimes criticized for the junk included. Again, this is the result of bad research, but there is much good research, too. Ancestral File also has a feature that allows you to do corrections. The original is not lost, however. It is kept in a history file.

Two other Family Search files are the Social Security Death Indexes, useful for deaths from the 1960s to 1996 (so long as the death had been reported to Social Security), and the Military Index, listing those who died in Korea and Vietnam.

The Family History Library Catalog comprises more than 3000 volumes and two million microfilms, and is available through Interlibrary loan. There is one Windows-based CD. There is also a microfiche counterpart that you can search by author and title. On the CD, you can search by the serial number attached to the microfilm.

Robert told us that other CDs are available, also. The 1881 census of Great Britain and the 1880 U.S. census will be sold directly to individuals in CD format. Some Australian records are sold this way, too.

He explained that the closest Family History Centers in the Columbus area are in Dublin and Reynoldsburg. Interested people can contact the Church of Jesus Christ of the Latter Day Saints for more information at <www.lds.org>.

REPORTED BY GILLIAN HILL

FRIDAY, APRIL 17, 1998

Spanish-American War Collections

Tom Culbertson, director, Rutherford B. Hayes Presidential Center; Geoff Smith, Rare Books and Manuscripts, the Ohio State University; Chuck Piotrowski, assistant curator of Manuscripts, Case Western Reserve Historical Society.

Before showing us some photographs from the Rutherford B. Hayes Center Collections, Tom Culbertson gave a brief summary of the Spanish-American War, which has its hundredth anniversary this year. The war grew out of the Cuban revolution against Spain, and was overtly described in the United States as a brutal oppression of the Cubans by the Spanish colonialists. There was a popular demand for U.S. intervention, but President Cleveland managed to keep the country out of it. In fact, the Spanish had conceded almost everything that the U.S. wanted in 1897 and 1898, but then the *Maine* blew up. It is very unlikely that the Spanish had anything to do with that event, but it became the major excuse for war, and President McKinley and the United States were swept into it. War was declared in April 1898, and the United States recognized Cuba as a sovereign country. One hundred twenty-five thousand men were called up initially, then another 75,000 (including Teddy Roosevelt in the second batch). The regular U.S. Army totaled only 24,000 men at this time. On May 1, the U.S. won the first victory of the war, when the Navy defeated the Spanish fleet, but then it took from May 30 until June 14 to get a fleet ready to sail with troops. The troops reached the vicinity of Cuba in three days, but it took until June 23 or 24 to offload. There were many deaths from disease. Although there were only a couple of places to land, the Spanish did not put their troops in those spots to intercept the invading United States Army. The war began in earnest at the end of June. The Spanish landing fleet was destroyed on July 3, and the entire war lasted fewer than three months. Of the approximately 300 troops lost in action, 225 died at the battle of San Juan. Another 4500 died of disease—maybe even more in the

camp. On July 16, Santiago was given to the United States. Troops of another U.S. force in Puerto Rico met no resistance from the Spanish. By the terms of the peace treaty, Spain relinquished Cuba, and the United States got the Philippines, Puerto Rico, and Guam.

The native Philippine insurrection continued, however, lasting until 1902. Over 15,000 men served from Ohio. Two hundred and thirty of them were killed. In 1990, the Ohio Genealogical Society did an index to the 1916 roster of Ohio servicemen in the war.

Tom showed photographs from the collections at the Hayes Center. They included photographs from scrapbooks; a stereocard of the *Maine*; photographs of a diary from the Childs family collection, written by a son, Clarence, who served in Cuba; and much material from the Webb Hayes Collection. Webb Hayes, a son of President Hayes, served in Cuba, Puerto Rico, and the Philippines. He received the Congressional Medal of Honor. Tom also showed a selection of photographs of Cuba, from the thousands the Center holds, dating from 1904-1910, when battlefield plaques and commemorations were put up.

Geoff Smith read a paper describing the collections in the Rare Books and Manuscripts Department of The Ohio State University. He mentioned the William Charvat Collection of American Fiction, which covers the period, saying that much of that fiction probably mirrored the feelings of the American people of the time, being jingoistic and nationalistic. Other collections the University has allude to the area and the period, such as books on travel and voyages for the study of Cuban and Brazilian medicines, and studies of tropical diseases. The main collection of relevance, however, is that of James Creelman, international correspondent, hired first by Joseph Pulitzer, then by William Randolph Hearst to cover the Spanish-American War. There are 31 linear feet of Creelman papers at Ohio State, dating from 1890 until 1909, which include family and professional correspondence.

Chuck Piotrowski showed photographs and gave readings from the Western Reserve Historical Society's manuscript collections. At WRHS they call the Spanish-American War "Cleveland's War." The war has also been called a rich white man's war, and Cleveland was home to more millionaires than anywhere else in the world at this time. Colonel Curtis V. Hard from Wooster, near Cleveland, commanded the Eighth Ohio Volunteer Infantry.

The Filipinos had expected their freedom after the war with Spain ended, but it did not happen. They just exchanged Spanish domination for domination by the United States. John Hay, the Secretary of State, who had called the Spanish-American War "this splendid little war," took the Philippine insurrection very seriously. He wanted to colonize the Philippines, thinking that the U.S. could teach the people there that American influence was a good thing. The Aguinaldos (followers of Emilio Aguinaldo, chief of the rebel forces against Spain) became rebels against U.S. rule after the U.S. "liberation" of the Philippines. The U.S., for its part, saw the Aguinaldos as puppets of Germany, and they did not want German domination of the area. They could not believe that the Filipinos were intelligent enough to mount their own war of independence. In 1902, when the insurrection ended, William Howard Taft became the first civilian governor of the Philippines.

Chuck showed some striking photographs telling the story of the war, including one of the officers of the *Maine* at a breakfast in Havana, one of horses being unloaded from an American ship in Cuba, and several of the Ohio troops in camp, before and after they received their uniforms. There were also many interesting and disturbing photographs taken in the Philippines, the originals of which are fragile images, printed on thin paper.

These were three very interesting presentations on the era that marked the evolution of the United States into a world power.

REPORTED BY GILLIAN HILL

Development

Rebecca Brayton-Bendlak, Western Reserve Historical Society; Lila Kliot, Lake County Historical Society; a representative from the development office at Ohio State University.

[no report available at this time]

The Library Services and Technology Act Grants (plenary session)

Missy Lodge, State Library of Ohio.

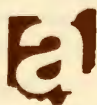
Missy Lodge, Program Coordinator for LSTA at the State Library of Ohio (SLA), gave a very informative presentation concerning the LSTA program in Ohio and the procedures for applying for grants. She gave a brief history of the grant programs and explained that the 1956 Library Services Act was created to focus on services for public libraries, and that the 1964 Construction Act (LSCA) was written primarily for public libraries, library construction, and resource sharing. On September 30, 1996, the Library Services and Technology Act was established to help provide funds and services to all types of libraries, to focus more on technology, to target people of diverse cultures and abilities, and to promote linkages and resource sharing among libraries.

The State Library of Ohio, the agency that reviews the applications for mini and full grants, is no longer under the supervision of the Department of Education. The new federal agency is called the Institute of Museum and Library Services. The SLA was asked to write a five-year plan by IMLS, and the LSTA component included the following: 1) linking OPLIN, OhioLINK, and INFOHIO; 2) promoting statewide library resource sharing; 3) automating those libraries that are not automated; 4) supporting training and technical support; 4) supporting services to the underserved population (i.e., children and physically handicapped). The overall goals of the plan call for improved access to materials by the use of technology, the development of integrated resource sharing, and the maximization of equal access.

Within this framework, the SLA encourages libraries, schools, and organizations (such as SOA) to apply for mini- and full grants. The mini-grant, Lodge explained, requires \$5000 in matching funds (cash) from the applicant in order to receive \$15,000 from the federal government. The mini-grants cover a three-month period and can be used to buy a service or equipment. The full grant covers an entire year, and the applicant must contribute 25 percent in matching funds. (The request does not have an upper limit, except that the institution has to provide 25 percent of the total—in cash). This year, the RFPs for the grants will be due by September 11; last year the SLA received 155 mini-grant applications, and they were reviewed by review teams whose members included the chair of the Advisory Council, the LSTA Council, and librarians.

Lodge concluded her talk by encouraging the members of the audience to consider applying for grants. She cautioned that the application for the full grant must be broad-based and should benefit a large constituency. Workshops are conducted to help assist institutions in grant writing. Lodge said that SLA wants help schools, libraries and organizations take advantage of the resources available through the LSTA program. For more information, visit the SLA's web site.

REPORTED BY KEN GROSSI



Celebrate Archives Week in Ohio October 18-24

"Celebrating Women's History in Ohio" is the theme for this year's Archives Week. Workshops are to be held in conjunction with the Education Committee at several places around the state. These will focus on helping Ohio's women's groups, from social groups like the Daughters of the American Revolution to business and professional associations (Professional Secretaries International), civic groups (the League of Women Voters), and educational organizations (the American Association of University Women). The workshops will help Ohio's local chapters of these organizations to preserve their records, produce oral history programs, and develop general documentation strategies.

The workshop "Preserving Your Records: A Workshop for Women's Organizations" will be given by the Education Committee in the following times and places:

Sat., Oct. 10—University of Ashland, Ashland,

Fri., Oct. 23—Wright State University, Dayton

Sat., Nov. 7—University of Toledo, Toledo

Sat., Nov. 21—Ohio Historical Society, Columbus

Contact George Bain (numbers below) or Charles Arp, co-chair of the Education Committee (tel: 614/297-2581; email <carp@ohiohistory.org>).

Chairing the whole project and coordinator for the Southeast region is George Bain of Ohio University (tel: 740/593-2713; email <gbain1@ohiou.edu>). **Regional coordinators** for Archives Week 1998 are: **Central**—Gary Arnold, OHS (614/297-2586); **North-east/Cuyahoga County area**—Martin Hauserman, Cleveland City Council (216/664-3054) and Jennifer Kane, Dittrick Museum (216/368-3648); **Northeast/ Akron, Canton, Youngstown**—Steve Paschen, U. of Akron (330/972-7670); **Northwest**—Julie McMaster, Toledo Museum of Art (419/255-8000 x256) and James Marshall, Toledo & Lucas County Public Library (419/259-5235); **Southwest/Cincinnati**—Jonathan Dembo, Cincinnati Historical Society (513/287-7068); and **Southwest/Miami Valley**—Dawne Dewey, Wright State University (937/775-2092).

George Bain is happy to introduce us to Steve Paschen, who is employed at the Archives of the University of Akron, but is also the current president of the Ohio Association of Historical Societies and Museums. The Archives Week Committee, in keeping with the theme of Ohio's bicentennial, is proposing a theme for the year 2003: "One Day in Ohio." If plans get the go-ahead, people will be encouraged to submit essays, photos, or videos about their lives in the context of the bicentennial for this celebration.

Miami Valley Archives Roundtable

Members of the Miami Valley Archives Roundtable met for that organization's quarterly meeting on Thursday, May 21, 1998, at the Greene County Room of the Greene County Public Library, in Xenia, Ohio. Following the business meeting, Deanna Ulvestad, the archivist, showed members some of the technological innovations available to assist family history researchers in the library. Members then walked across the street to the Greene County Records Center and Archives for a tour of that facility, hosted by Gillian Hill and Chris Wydman. Many of the original historical records of Greene County are stored there. A buffet lunch was served, catered by the Oasis Cafe of Xenia.

The Roundtable also met Thursday, September 10, hosted by Sheila Darrow of Central State University and Jackie Brown of Wilberforce University. Please contact Gillian Hill, Chair of MVAR, at (voice telephone) 937/376-8651, or email <gillhill@juno.com> for information on future meetings..

REPORTED BY GILLIAN MARSHAM HILL

NEWS NOTES

Joanne Sawyer, **Hiram College** archivist, participated in a panel presentation and discussion entitled "Moving On Up: The Challenges of Moving an Archives or Renovating Archival Space" at the spring MAC conference in Chicago. Sawyer is also heavily involved in planning for the Hiram College Sesquicentennial, to be celebrated from August, 1999, through August, 2000.

The **Oberlin College Archives** employed graduate student interns Julie Petersen (Wayne State University) and Kamille Parkinson (University of Windsor) for the summer of 1998 for practical training in the archival profession, and to assist with processing projects, records management, reference, and other projects. Roland Baumann, Oberlin College Archivist, traveled to Japan (May 7-28, 1998) as part of a faculty exchange program with Obirin University in Tokyo. Baumann presented talks the Oberlin-Wellington Rescue of 1858, "Reflections on Being an Archivist," and on Sarah Margru Kinson (OC enr. 1848-49) and the movie "Amistad." He met with scholars working on the biography of the founder of Obirin University (Yasuzo Shimizu, OC, t. '26, and his

wife, Ikuko Koizumi Shimizu, OC, t. '27). Baumann expects to continue working on this project. The Archives received the papers of distinguished graduate Jewell Lafontant-Mankarious (1922-1997, OC '43) in December, 1997. This collection (60 linear feet) documents the career of an African-American woman who practiced law, was an ambassador-at-large for refugees, worked with several U.S. presidents, and served on the boards of several major corporations.

The **Mahoning Valley Historical Society** will hold a fall bus trip on October 17; it will visit the Garfield home in Mentor, as well as the Ferrante Winery and Ristorante. The Arms Family Museum of Local History will have its annual holiday open house on December 4. For more information call the Society at 330/743-2589.

Tom Neel, Office Manager of the **Ohio Genealogical Society**, would like to remind members that OGS has moved from its former address on Sturgis Avenue to 713 South Main Street, Mansfield, OH 44907-1644. The new phone number is 419/756-7294 (Fax: 419/756-8681). The URL for its

web site is: <<http://www.ogs.org>>; one special feature of the web site is an every-name index to the OGS Bible record collection for Ohio.

At **Ohio University**, Bill Kimok is leading the effort to create a series of oral histories through interviews with the University's former presidents. Janet Carleton came to OU in April as the reformatting archivist for the Scripps Collection. Her work involves digitizing the Scripps Papers to facilitate use by scholars, as well as creating preservation microfilm of this historically important collection.

Ohio Historical Society News

Laurie Gemmill recently took up the duties of electronic records archivist in the Archives/Library Division of the **Ohio Historical Society**. Laurie, who formerly served as an archivist at the Youngstown Historical Center of Industry and Labor, will be responsible for designing projects leading toward the scanning and conversion to digital format of high-research-value government record series generated on paper as well as for assisting with the development of appraisal, access, and preservation policies for those series originally created in machine-readable form.

Elizabeth Nelson returned to the Archives/Library Division of the Ohio Historical Society in May following an educational leave of absence. Liz's new and expanded responsibilities include managing electronic projects of the division.

Last spring, the Archives/Library Division of the Ohio Historical Society, working in concert with the Office of Policy and Planning of the Ohio Department of Administrative Services, formed a broadly representative advisory committee

charged with drafting policies for the management of electronic records created by offices and agencies of state government. The Archives/Library Division administers the State Archives of Ohio, while the Office of Policy and Planning, along with other responsibilities, develops operating guidelines for governmental information systems.

Recent accessions of the State Archives of Ohio include the admission book (1921-1937) and consolidated morning reports (ca. 1880-ca. 1920) of the Ohio Soldiers' and Sailors' Home; cash books (1884-1926) of Longview State Hospital; records (1913-1997) of the 112th Medical Brigade, Ohio National Guard; receipts (1857-1865) and special orders (1917-1918) of the Adjutant General; morning reports (1862-1863) of Company F, 15th Ohio Volunteer Infantry; administrative subject files (1983-1993) of the Attorney General; and records (1991-1997) from the office of Governor George Voinovich.

REPORTED BY STEVE GUTGESELL

CALENDAR

AUG. 31-SEPT. 6—SAA annual meeting, Orlando, Florida. Contact: 312/922-0140.

SEPT. 15—ASIS-Central Ohio Chapter meeting "Computer Access to Small Collections." Contact Deb Bendig at <bendig@oclc.org>.

SEPT. 24-25 (workshops on 26th)—SOA FALL MEETING—see front page.

OCT. 4-7—ARMA International annual conference, Houston. Contact: 800/422-2762

OCT. 15-18—MAC fall meeting, Ann Arbor, Michigan. Contact: Geir Gundersen, Ford Library, 313/741-2218.

OCT. 18-24—ARCHIVES WEEK IN OHIO. Contact: George Bain, 740/593-2713 or email <bain@ohio.edu>. (See also list of coordinators elsewhere in this issue.)

OCT. 24-30—ASIS annual meeting, Pittsburgh, Pa. Contact: tel: 301/495-0900; email <meetings@asis.org>

(APRIL/MAY, 1999—dates not set as of printing time)—MAC spring meeting, Chicago. Contact: Kimberly Butler, Evangelical Lutheran Church in America, 773/380-2977 or <archives@elca.org>.

Swing and Sway is here to stay:

DESPITE THEIR IMPORTANCE to music scholars and other historians—not to mention fans and future musicians—special collections and archives with unique riches about the legendary big bands have been virtually ignored in professional and academic literature. In fact, other than a brief mention in *Ohio Libraries* ten years ago,¹ there has been no attention given to the Sammy Kaye Collection until now.

CHRISTOPHER POPA worked as an audiovisual assistant at the Kent State University Stark Campus in Canton for eight years, earned an M.L.S. from K.S.U. in 1996, and is now a film and sound librarian at the Richland County Public Library in Columbia, South Carolina.

"Popular" is the best single-word description—certainly, for nearly fifty years, the most accurate—of Sammy Kaye, an Ohio native who led one of the most successful big bands ever.

ALWAYS: Hits and standards always played by Sammy Kaye

Kaye's Melody	Harbor Lights
Ain't She Sweet?	Night and Day
Daddy	Miss You
Always	It Isn't Fair
You've Got Me Crying Again	Deep Purple
Avalon	Time On My Hands
Laughing On the Outside	The Old Lamplighter
Yes Sir, That's My Baby	Baby Face
Alexander's Ragtime Band	Say It Isn't So
Hawaiian Sunset	Until Tomorrow

People all across the country danced to his "Swing and Sway" orchestra in ballrooms and hotels, saw the band with its dainty muted trumpets in person on theater stages, bought his recordings with simpering saxes and slurping trombones or played the records on jukeboxes, heard his music with singing song titles over the radio, and watched their movies, or, later, their television shows.

But leading a band wasn't Sammy Kaye's first ambition.

He was born Samuel William Zarnocay, Jr.² on March 13, 1910, in Lakewood, Ohio. When he was a year old, his parents moved from their home on Lakewood Avenue in the city's Birdtown area to Rocky River, where he grew up. In high school, Sammy excelled in athletics and, in fact, became state low-hurdles champ.³ Upon graduation in 1928, he received a track scholarship to Ohio University in Athens.⁴ Once there, he began studies in civil engineering, made the football team,⁵ and joined the Chi Sigma Chi fraternity.⁶

Another talent, as a banjo soloist, provided him with spending money while in college. "He formed a band that played at a small nickel-a-dance ballroom in the basement of Logan's Book Store at the gate of the campus, and he washed dishes in Lindley Hall, the girls' dormitory,"⁷ Ray A. Mylius, a former classmate, recalled.

Kaye organized a combo, Sammie's Red Hot Peppers, and played for many dances on and off campus. During the summer, when classes were out, he returned to Lakewood to perform at the Roxy Ballroom, at 13222 Madison Avenue.⁸ Another summer, he was hired as featured attraction with Morey Brennan's Jazz Clowns, a territory band, and appeared all over the Midwest.⁹ Through these musical activities, he earned enough money to open a small nightclub, the Varsity Inn, near the Ohio University campus.

When he graduated in June 1932 with a B.S. degree,¹⁰ Sammy discovered that there weren't many job openings for civil engineers, so, with his parents' reluctant blessing, he decided to make music his occupation, but with an important premise. "I always wanted a sweet band, not a jazz band," he stated. "I wasn't a jazz guy, and as a matter of fact, Guy Lombardo was my favorite band;"¹¹ so he formed a larger, sweet dance band, Sammie Kaye's Ohioans.

They struggled for a couple of years, playing one-night stands and small night clubs throughout the Midwest, including some in Cleveland and Cincinnati. Taking cues from other musicians, Kaye began to evolve an identifiable sound for the group. Realizing that the banjo was going out of fashion, he switched to clarinet, playing a lot of soft melody along with his syrupy saxophones. After hearing a high trombone glissando featured appealingly in "Sometimes I'm Happy," the theme song of Henry Thies, a Cincinnati bandleader, Sammy rearranged the chords with a similar, high trombone solo as his own signature tune, "Kaye's Melody." From some recordings by Gus Arnheim, a nationally-known bandleader, he borrowed the idea of "singing song titles," in which the vocalist would sing the title of the song near the start of the record.

The Ohioans' first real break came around 1935 with a two-week booking at Bill Green's Casino in Pittsburgh. Not only did the public

station affiliated with the Mutual network to rput in a wire at the Casino and air the band's performances whenever the station had a break in its broadcast schedule.

The band later moved on to another important long-term engagement, at the Terrace Room of the Hotel Statler in Cleveland, with broadcasts over WGAR. (It's a matter of historical fact that while broadcast-

bandleader. "In fact," Kaye explained, "it was so bad that back in Cleveland, when we started out at the Statler Hotel, a man named Mr. Henderson, who was the manager, took me aside and said he didn't want to hurt my feelings or anything like that, but he wondered, if he agreed to pay for them, whether I'd take elocution lessons. I did, and they helped me a lot. But now," he recalled years later, "sometimes I wonder, when I look at Welk's success, if I really didn't make a mistake taking those lessons!"¹³

Along with taking elocution lessons to front the band with grace and charm, Sammy learned how to please his audience. He paid attention to what they liked and how they reacted, so he could set an ideal tempo for dancing and select a good mixture of tunes.

When the band returned to the road several months later, all that radio exposure proved invaluable in getting Kaye's name in front of more of the public. It was in 1937, after the band played a turn-away engagement at the Sunnybrook Ballroom in Pottstown, Pa., that band bookers in New York City, the country's musical hub, began to take notice. "We'd be out for one-nighters," Kaye recalled. "MCA in Cleveland was booking us, and New York never heard of us. I'd go into a place like the Sunnybrook Ballroom with a \$200 guarantee for the night and sixty percent, and we'd walk out of there with \$1,800 for the night. When we sent the commission to MCA, and it got to New York, they would say, 'Sammy Kaye, \$1,800? Who the hell is he, and where is he?' They sent an office boy named Sonny Werblin to find me."¹⁴

Thinking the "Ohioans" name was too limiting, MCA dropped it, and formally changed the group's billing to "Swing and Sway with Sammy Kaye." Now the band was headed for the big time. They made their official New York City debut in November 1938 at the Commodore Hotel on E. 42nd St. After seeing the band at the Commodore, George T. Simon, a swing music critic, wrote a nasty review for *Metronome*. "Those poetic lines—ah! 'Swing and Sway with Sammy Kaye!' The 'Swing' of Sammy Kaye, it can truthfully be described as follows:

End of description of Sammy Kaye's swing."¹⁵

Simon rated the band's performance a "B-," not for any swing, but on the basis of its

Ohio Archivist • Fall 1998 15



ABOVE: "Sam Kaye" yearbook portrait from *The Athena* 1932, p. 47
LEFT: Sammy Kaye's Ohio University Orchestra

PHOTOS COURTESY OF OHIO UNIVERSITY

The Sammy Kaye Collection at Ohio University

respond well to the band, but Sammy, who enjoyed golfing as recreation, discovered Green did, too, and they quickly became friends. A short time later, Green invited the band back to play out the entire season. For the occasion, Sammy's new-found manager, Jim Peppe from Columbus (brother of Lou Peppe, a noted Ohio State swimming coach),¹² persuaded a local Pittsburgh radio

ing in Cleveland, at the Cabin Club, Sammy came up with the catchy, though inaccurate, slogan, "Swing and Sway with Sammy Kaye." (See "A Conversation with Sammy Kaye" below.)

Something not many people remember now was that Sammy, a first-generation Czechoslovakian, at that time spoke with an accent, not unlike Lawrence Welk, a fellow

DOODLE DEE DOO: Silly songs and unusual titles performed by Sammy Kaye

Aspadilla Zouch	Iay Ovelay Ouyay (I Love You)
Bloop Bleep	Lalapalooza Lu
Caramba, It's the Samba	Santa Claus for President
Dilly-Dally Where the Dahlias Grow	She's Got a "Rep" for Being "Hep"
Doodle Dee Doo	Stick to Your Knittin, Kitten
The Goona Goo	Stuttering in the Starlight
Ho, Ho, Ha	Tattle Tale Duck
I Can't Make My Eyes Behave	Tiddley Winkie Woo
I'm Sending X's (To a Boy From Texas)	The Tinkle Song

strong commercial appeal. "B—That's better than I did at Ohio U, getting my Civil Engineering Degree," Sammy quipped.¹⁶

"In those days, taking potshots at Sammy Kaye was considered both fun and the right thing for any self-respecting jazz musician or critic to do," Simon explained, three decades later.¹⁷ "For his was one of the foremost examples of what we sneeringly referred to as mickey-mouse music. Where the phrase came from, I don't know, except perhaps that the music sounded as manufactured and mechanical as Walt Disney's famous character—and projected just about as much emotional depth!"

Other critics besides George T. Simon cast similar aspersions, not only on Sammy Kaye, but also on his contemporaries, Guy Lombardo, Kay Kyser, and Blue Barron, none of whom made any claim to playing "swing." It should be noted that, even at the height of the Swing Era, there were plenty of people who either didn't like or understand swing, so for them, the music of those sweet bands was just fine. The Paramount Theatre recognized this and booked Sammy Kaye there, initially at \$3,500.

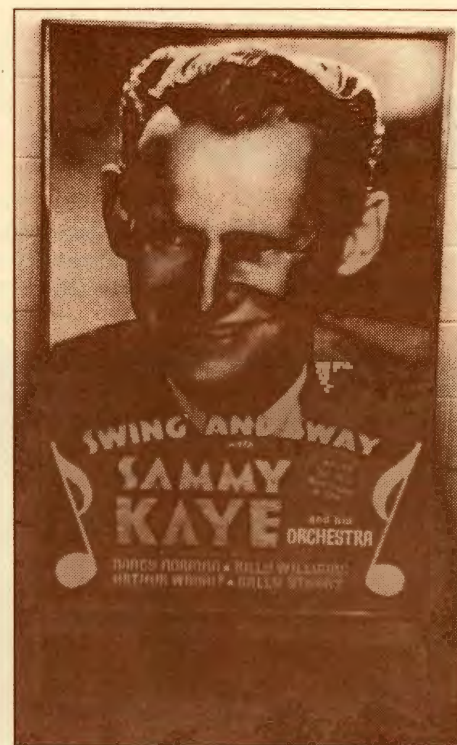
"Well, enter Jim Peppe, my manager," Kaye reminisced. "He sees the contracts, and says to MCA, 'Fellas, Sammy Kaye for \$3,500? You're kidding, aren't you?' The next thing you know, it's \$6,500. So I go in there for \$6,500, following Tommy Dorsey, and I'm telling you, they had to push me out there on the stage. I'm saying, 'No way, I can't. Oh, my God.' When I look back, at least we weren't booed off the stage. In fact, they accepted us."¹⁸

Other successful theater engagements followed, including six shows a day at the landmark Times Square theaters, the Strand and the Capitol, as well as the Stanley Theatre in Pittsburgh. "We were always disciplined, always spic 'n' span," Kaye remarked. "When we played theaters, between the next to last and the last show we always had a

rehearsal, whether we needed one or not. I would say, 'Let's try number fifty-five. Let's see if we can clean it up a little.'"¹⁹

Yet the critics, including the aforementioned George T. Simon, thought the band overdid it. Simon, for example, observed in *Metronome* that "not a thing is left to the imagination or inspiration, the total result being a magnificently trained and exceedingly unoriginal group of musicians."²⁰

Onstage, the band could be quite entertaining, and one of the best-loved features of Kaye's theater performances was "So You Want to Lead a Band," an original novelty. Audience members volunteered to conduct the orchestra, which followed their lead for



Sidewalk marquee

PHOTO COURTESY OF CHRISTOPHER POPA, FROM THE SAMMY KAYE COLLECTION AT O.U.

better or, as was the usual case, for worse. "People used to say, 'I'd like to lead a number with the band,' and I would just fluff them off," Kaye recalled. "One time, there was this kid with a very lovely girl, and he said, 'I'd



Sammy Kaye with audience, signing albums

PHOTO COURTESY OF OHIO UNIVERSITY

A conversation with Sammy Kaye

Prior to earning his M.L.S., Christopher Popa had a successful 12-year radio career on several Ohio stations, which included hosting a program he called "The Big Band Songbook" on WHBC in Canton. In the fall of 1986, less than a year before Sammy Kaye died, Popa devoted Chapter 83 of his "Songbook" series to Kaye's music, with Sammy on the telephone from New York.

CP: Sammy, since you've been so popular yourself, what makes a successful bandleader?

SK: Chris, the most important thing is your music, of course. And we've often discussed the fact of successful music and we've come to one conclusion: that is if your music is accepted by a big enough segment of the audience (I'm not talking about a hundred percent—nobody, *nobody* satisfies a hundred percent) but if the segment is ten, fifteen, twenty per cent or so of real people that really follow your music, *that* would be success.

CP: Is it important that people can dance to the songs, for you to be successful?

SK: Oh, playing at a function, at a dance, by all means, it's very important. However, if you're doing a concert, that's a different story, you see, Chris.

CP: Today, how active are you?

SK: I'm taking a sabbatical right now, Chris. You know, I've traveled all my life and we decided here in my office that it's about time I played a little golf.

CP: I read that you played with Jackie Gleason a lot.

SK: I did when I was down in Florida, yes. We played quite a bit.

CP: Are you a good golfer?

SK: I'm up to a 21 handicap, which I hate to admit. But I was 17 at the start of this year, and my game is not as good as it was before.

CP: Here we are in 1986, and I read recently that there are plans for a new Sammy Kaye Orchestra.

SK: That's exactly right. This coming, let's see, September 17th is the first engagement for the new band. Well, it's not the new band, it's *my* band, the same arrangements and all that, with Roger Thorpe as the leader.

CP: Who's Roger Thorpe?

SK: Roger Thorpe is a trumpet player that played with me when I did a Southern tour a year ago. And he loved the band so much and he's such a fan of the Swing and Sway band that we discussed this thing, and he said, "I would love to do it!" and take over the

Sammy Kaye band, which he has. We've already booked a couple of cruises for the band, and we're off to a pretty fair start.

CP: Will the plans be to come all around the country?

SK: In due time, yes. We want to start very slowly and see how this thing develops, and then take a national tour.

CP: It might surprise your fans here to know that you were *born* in northeast Ohio.

SK: Lakewood, Ohio, to be exact. That's right outside of Cleveland, you know.

CP: And you spent some time growing up here...

SK: Oh yes. Well, I went to Ohio University. I went to college right there in Ohio, down in Athens, Ohio. I went to Rocky River High School. We moved from Lakewood out to Rocky River, which is the next suburb west. And then down to Ohio University, where I majored in civil engineering.

CP: Now how'd you get from civil engineering to bandleading?

SK: Well, even when I was a freshman, we had a little three-piece band that played for fraternity and sorority dances. I played banjo at that time. Then, gradually, we expanded the band. I really liked music, and the next thing you know, the band was called "The Ohioans," which you can readily understand, from Ohio University, until after we left school and we found that 'Swing and Sway' slogan.

CP: How did that come about?

SK: I fell on that, Chris. In broadcasting, I used to write out things for the announcers to say—"Music in a romantic way played for you by Sammy Kaye," "Music in a sentimental way played for you by Sammy Kaye," and occasionally I said, "And now we swing and sway with Sammy Kaye." One night, some kids came in and said, "Hey, 'Swing and Sway,' how are you?" And when they called me that, I said, "Boy, that's it!" and we dropped everything else.

CP: Do they still say that when they'll introduce this new band?

SK: Oh yes, sure. 'Swing and Sway' is part of the band.

CP: Some used to say that Benny Goodman and Artie Shaw were musical rivals, and Glenn Miller and Tommy Dorsey. Does that necessarily mean that you rivaled Guy Lombardo or Jan Garber or somebody?

SK: No, no, not at all. We were sweet bands, but we had no rivals. Each of us were as successful as we wanted to be, so we really had no rivalry at all, none at all.

CP: Were there any songs that you thought *should* have been hits that you were sur-

prised *didn't* become hits or you thought should be right up there?

SK: Chris, many, many, *many* songs. (Laughs) I guess ninety percent of the songs that I recorded never became hits, you know. Ninety-five percent. We're talking about *big* hits, you know.

CP: I know that you must have done dozens of albums on major labels.

SK: Oh yes, yes. Decca and Columbia and Victor. Well, albums weren't that popular during my time at Victor.

CP: What bandleaders were you friends with or did you admire?

SK: Jimmy Dorsey, particularly, was a great friend of mine. We played a lot of golf together. Glenn Miller and I played golf together, before he went to England. I knew *all* the fellas.

CP: And did you have a 17 handicap back then?

SK: Oh no, no. I was a little better than that. I think I was down to around 11 or 12.

CP: Sammy, what do you want to say to the listeners about playing in Canton?

SK: Well, you better tell them that I miss playing Meyers Lake Park.

CP: Oh, they'll like that.

SK: Did you ever hear of Meyers Lake Park?

CP: For sure. And the Moonlight Ballroom.

SK: Exactly right. Is it still there?

CP: No, it burned down in 1979, just a few hours after the Glenn Miller band played there, and that was pretty sad to see.

SK: And *then*? They never rebuilt it?

CP: No, never rebuilt it. Do you recall the Palace Theatre downtown?

SK: Yes.

CP: They've brought some bands there every once in a while, but nothing like the Moonlight Ballroom. Are you going to get back with the band eventually?

SK: I'm available *now*, as a matter of fact. Occasionally, an isolated date, I'll play.

CP: Sammy, I do want to thank you very, very much for giving us this time.

SK: Chris, thank you very much for calling. I sure enjoyed talking to you. And give my best to all the people around Canton, because I remember that town so well and all that area, of course, being from Ohio. Youngstown and Canton and all that area. And Akron—what about Akron? Sure. I used to play the theater there. I used to play there often.

sure like to lead the band.' 'All right,' I said, with an ulterior motive, 'can I dance with your girl?' So I danced with the girl, and I said, 'Oh, how lovely you are. May I call you sometime?' She didn't answer me. She was too busy looking at her boyfriend leading the band. The next night I'm thinking, 'If the people want to lead a band that badly, why not invite them to come up?' I talked with my manager, and I said, 'Give me a bottle of champagne, and we'll give it to the winner.' Instantaneous hit. I mean, no matter where we went after that, we had everybody—governors, senators, everybody wanted to lead a band."²¹

"It was a simple routine based on the fact that in every audience there are exhibitionists who will do almost anything to get into the spotlight," Bernie Woods, a former press agent, explained. "Staple vaudeville acts over the years were based on that premise, but where these acts got laughs by making fools of audience-participants, Sammy simply left them make fools of themselves."²²

Wherever the band went, in Ohio or elsewhere, they traveled first-class. "We would take Greyhound on the theory that if one of the buses broke down, Greyhound would always send another. And when we traveled by train, it was Pullman cars all the way," Kaye boasted.

Likewise, there were always prestigious venues on the band's itinerary, including the Essex House on Central Park South in New York City; the Palladium in Hollywood; the Astor Roof and Hotel Roosevelt in New York City; the Steel Pier in Atlantic City, New

Jersey; the Willowbrook Ballroom in Chicago; and, later, Disneyland in Anaheim, California. Another high-profile spot was, as the radio announcers used to say, "Frank Dailey's Meadowbrook, on the Newark-Pompton Turnpike in Cedar Grove, New Jersey." In March 1941, Kaye's became the first sweet band to play at the Meadowbrook,²³ and for some "Afternoon at the Meadowbrook" concerts, he hired some guest stars, trumpeter Roy Eldridge, pianist Teddy Wilson, and drummer Gene Krupa.

Among the most talented musicians to come out of the Sammy Kaye band was Ralph Flanagan, a Lorain native. He played piano in the band, wrote arrangements, and composed some instrumentals, including "Swing and Sway Stomp" and "Swing and Sway Blues," from 1937 to 1941. Flanagan later became a successful bandleader himself. A few other notable musicians passed through the ranks, either on recordings or gigs done in the New York area. Hal Linden, star of TV's "Barney Miller," played saxophone in the band briefly in the '50s. Sam "The Man" Taylor, a tenor saxophonist, and Joe Puma, a noted jazz guitarist, played on record dates. Larry O'Brien, trombonist and present leader of the Glenn Miller Orchestra, played with the band in the late '50s. And Milt Buckner, well-known pianist/arranger, wrote some scores for the band.

At least in the early days, however, Sammy seldom allowed any instrumentalists to solo. Instead, he heavily featured singers, such as Tommy Ryan, Jimmy Brown, and, in the mid '40s, Nancy Norman. In addition, there was

a vocal group, the Three Kaydets. "Usually, they were three musicians from within the band," Kaye acknowledged.²⁴ Like the others, they sang often, in person, over the radio, and on recordings.

All together, Sammy Kaye made over thirteen hundred recordings during his career,²⁵ beginning in 1937 with the Vocalion label. "Remember, this was before tape, and so we had to do all our numbers in complete takes," he pointed out. "There was no such thing as editing or splicing in certain passages. Still, we almost always managed to record four sides in three hours."²⁶

His very first record, *It Looks Like Rain in Cherry Blossom Lane* (Vocalion 3531), was done April 14, 1937. Two other titles that were historically, if not musically important, *Swing and Sway* (Vocalion 3669) and *Swing and Sway Is Here to Stay* (Vocalion 3849), came a few months later. Kaye's first recordings to make it to the number one spot on the popularity chart in *Billboard* were *Rosalie* (Vocalion 3700) and *Love Walked In* (Vocalion 4017).²⁷

The band moved to Victor in June 1938, where they stayed for twelve years and earned their greatest successes on recordings such as *Penny Serenade* (Victor 26150), *Dream Valley* (Victor 26796), *Daddy* (Victor 27391), *I Left My Heart At the Stage Door Canteen* (Victor 27932), *Chickery Chick* (Victor 20-1726), and *I'm a Big Girl Now* (Victor 20-1812). *Laughing On the Outside (Crying On the Inside)* (RCA Victor 20-1856) and *The Old Lamplighter* (RCA Victor 20-1963), both sung by Billy Williams, and *Careless Hands* (RCA Victor 20-3321) and *It Isn't Fair* (RCA Victor 20-3609), a pair with vocals by Don Cornell, were big enough hits to allow each of those singers to go out on their own.

Three sets of Kaye 78s in thick, heavy albums, *Stephen Foster Favorites* (Victor P-140), *Dusty Manuscripts* (RCA Victor P-228), and *Sammy Kaye Plays Irving Berlin* (RCA Victor P-266), were best-sellers, too. "Quite a few of these sides are from our early days, when we were really stylized. We routined everything the same way—you know, the boy singer doing the singing intro, and then, before the vocal came along, we'd go into that vamp of our theme, and I would announce the singer," Sammy recalled. "But they're not all like that..."²⁸

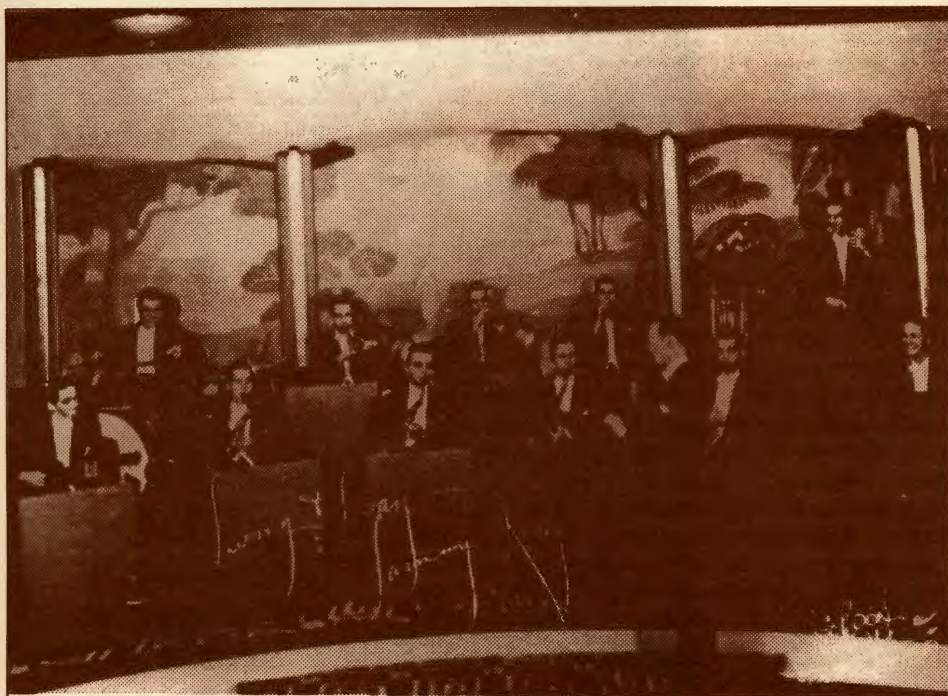
Other enjoyable recordings of the period included *I Used to Work in Chicago* (RCA Victor 20-2037), *Kaye's Melody* (RCA Victor 20-2935), *Blue Skies* (RCA Victor 20-3645), and *The Object of My Affection* (RCA Victor 20-3828).

In 1950, the band signed with Columbia and, right away, enjoyed another number one smash, *Harbor Lights* (Columbia 38963). Although the band's hits quickly



Sax players "swing and sway" with Sammy Kaye

PHOTO COURTESY OF OHIO UNIVERSITY



"Swing and Sway with Sammy Kaye," autographed?

PHOTO COURTESY OF OHIO UNIVERSITY

dwindled within a couple years after that, as musical tastes changed and the singles market turned to rock 'n' roll, the band did some surprisingly varied albums for Columbia.

The two that got the most attention were *For Dancing: Sammy Kaye Swings and Sways My Fair Lady* (Columbia CL 885) and *What Makes Sammy Swing?* (Columbia CL 891),⁽²⁹⁾ but also available were *Christmas Serenade* (Columbia CL 6196); *Swing and Sway's Top Pops* (10-inch Columbia CL 2571), including, for example, "The Great Pretender," made famous by the Platters; *Sunday Serenade* (Columbia CL 964), with such classical heavyweights as "Piano Concerto #2" and "Symphony #5;" *Serenade of the Bells* (Columbia CS 8025), a religious theme; *Song and Dance Movie Hits* (Columbia CL 1467); and *Sammy Kaye Plays Strauss Waltzes for Dancing* (Columbia CS 8258).

"I remember when we started to change things around a bit, Billy Goodheart, who was head of MCA in New York—they booked us—called me into his office one day and said he thought it was time we began to expand," Kaye stated. "You may be surprised, but, you know, I was glad to hear him say that. Until then, I had insisted on our set style so that we would be recognized immediately on all our radio programs. But deep down I knew that some day we would have to move away from it. And so, when Billy himself made the suggestion, that's when the band began to expand."³⁰

Certainly, Kaye's most swinging recordings were on Decca, where, from 1961 to 1971, many of the albums fused the traditional "Swing and Sway" trademarks with a more modern, peppy style. *Welcome Home* (Decca 31204), one of the few 45 rpm singles he recorded for the label, made it to the charts briefly in 1961, as did *Charade* (Decca 31589), an even more infectious arrangement, in 1964.³¹ The albums *New Twists On Old Favorites* (Decca DL 74247), *Come Dance to the Hits* (Decca DL 74502), *Shall We Dance* (Decca DL 74754), *Let's Face the Music and Dance* (Decca DL 74823), and *The 30s Are Here to Stay* (Decca DL 75106) are all recommended listening.

Kaye's last recordings were made in 1971 for Project 3,³² a label run by Enoch Light, a former bandleader and Canton native, who helped pioneer stereophonic sound as a record company executive in the '50s. Never recorded but played on late '50s radio broadcasts by the band were such top 40 fodder as "Purple People Eater," "Tequila," and "Crazy, Man, Crazy." "We were really more versatile than many people realized," Sammy commented.³³

"Sunday Serenade" was the name of Sammy Kaye's weekly radio program, heard over NBC. Its most famous single air date was Sunday,

December 7th, 1941, when announcer Ben Grauer broke in to report that the Japanese had bombed Pearl Harbor.³⁴ After the program, Kaye went home and wrote the song "Remember Pearl Harbor," which his band recorded ten days later.³⁵ The song became an immediate hit and rallying cry.

The program's usual notoriety came from airing amateur poetry, read by Sammy. "He knew what he was doing," Bernie Woods, a former music editor for *Variety*, commented. "He was aware that there were legions of amateur poets out there and he invited them to send their creations for evaluation, and possible broadcast. Entries came in by the ton. Of course, a listener who sent him a poem automatically gave up title."³⁶

The "Sunday Serenade" programs led to several collections of poetry: *Sammy Kaye's Sunday Serenade: Book of Poetry* (New York City: Serenade Publishing, 1942), *Sammy Kaye's Sunday Serenade Book of Poetry Volume II* (New York City: Serenade Publishing, 1947), *Sammy Kaye's Sunday Serenade of Songs and Poems* (New York: Republic Music Corp.[n.d.]), and *Sammy Kaye's Dusty Old Manuscripts of Songs and Poems* (New York: World Music, Inc., 1945).

While the "Sunday Serenade" lasted a number of years, the band did other radio work, too, including the "Old Gold Show" on CBS starting in 1943, and, during the war, it was often asked to play for servicemen on the "Spotlight Bands," "One Night Stand," and "Downbeat" shows over Armed Forces Radio Service (AFRS) stations. It was the summer replacement on the "Chesterfield Supper Club" (NBC) in 1948, did the "U.S. Navy Presents: Swing and Sway Time," many shows sponsored by Chrysler, and backed Frank Sinatra as part of a gala, "America Salutes the President," on CBS in 1943.

Hollywood, too, called on Sammy Kaye, to add marquee value to some grade-B motion pictures. The first occasion was in 1942,

ROCK (NOT QUITE) AROUND THE CLOCK: Pop songs even Sammy Kaye played

And I Love Her	The House of the Rising Sun
Backfield in Motion	Purple People Eater
Batman Theme	Rock Around the Clock
The Beat Goes On	Sh-Boom
Cracklin' Rose	Shake, Rattle and Roll
Crazy, Man, Crazy	Snowbird
Eight Days a Week	Something
The Great Pretender	Tequila

for the 20th-Century Fox film *Iceland*, a romantic musical comedy starring Sonja Henie, John Payne, and Jack Oakie. Besides featuring Henie's spectacular figure skating, the movie introduced the song "There Will Never Be Another You."

Two years later, the band was signed by United Artists for "Song of the Open Road," featuring Jane Powell, Bonita Granville, Edgar Bergen and Charlie McCarthy, and W.C. Fields. Unfortunately, nothing memorable resulted, despite the diverse cast.

In the 1950s, Kaye found a new outlet for his music: television. He had his own shows at various times, including an adaptation of the perennial favorite, "So You Want to Lead a Band," lengthened to thirty minutes with songs and comedy vignettes, on NBC (1950-51 and 1953), CBS (1951-52), and ABC (1954-55). There were also "The Sammy Kaye Variety Show" on CBS (1951-52), "The Sammy Kaye Show" on NBC (1953), "Sammy Kaye's Music From Manhattan" on ABC (1958-59), and "The Sammy Kaye Show" on ABC (1959).³⁷ To be sure, he and his band were guests on others' programs as well, including a special presentation of a number of big bands hosted by good friend and golfing buddy Jackie Gleason on CBS in 1966.

Of course, Kaye and his band continued to appear in person, playing for one-night stands at Idora Park Ballroom in Youngstown and at the Moonlight Ballroom in Canton, among other places. "We play our 'Swing and Sway' style maybe 50 percent of the time when we go out on dates," Kaye stated in 1972. "The rest of the time, we're trying out newer things. Sure, we even play a pseudo-rock style now and then."³⁸

Sammy returned to Ohio University one last time, to serve as Grand Marshal for Homecoming in 1979, and established the Sammy Kaye Sesquicentennial Scholarship, allowing the School of Music to choose the recipient.³⁹

He was in good financial shape, having made lots of money through successful investments in bowling alleys and other business ventures, and by operating his own ASCAP publishing firm, Republic Music, which held copyright to a number of popular tunes.⁴⁰

KAYE'S MELODIES: Hit songs written by Sammy Kay

Hawaiian Sunset Republic Music Corp., 1941
Kaye's Melody (Theme Song)
Remember Pearl Harbor Republic Music Corp., 1941
Until Tomorrow Republic Music Corp., 1940
Wanderin' Republic Music Corp., 1950

By the early 1980s, Kaye had further slowed his pace down, choosing to take it easy around his office on New York's E. 48th St., spend time on the golf course shooting in the low 80s, or accept only high-profile jobs, such as the inauguration of President Reagan;⁴¹ a nostalgic PBS-TV special with a number of other name bands; or a week each summer at Disneyland in Anaheim, California.

To carry on his musical legacy, and to meet all the job offers which continued to come in, he contracted out a band in his name, starting in 1986.

It still performs today, but, like nearly all of the so-called "ghost bands" which carry on the musical sounds of their original (departed) leaders, it works only off-and-on.

Sammy Kaye died of cancer on June 2, 1987, at age 77.⁴² He never had any children (his eighteen-year marriage to Ruth Elden of Cleveland had ended in divorce),⁴³ but at least one niece, Eleanor



The label of a rare recording of Kaye's band, transcribed off the air

PHOTO COURTESY OF CHRISTOPHER POPA, FROM THE SAMMY KAYE COLLECTION AT O.U.

Cook of Rocky River, and nephew, Donald Hopp of Lakewood, survived him. Kaye was buried in the family plot at Lakewood Park Cemetery in Lakewood.⁴⁴

The story of his association with Ohio University, however, didn't end with his passing. The Sammy Kaye Collection, a large gift of items related to his career in music, was offered to the school posthumously by Sammy's estate. "The primary institutional agent was the head of the University's Development Office, who had known Kaye for some time," stated George Bain, head of Archives and Special Collections.⁴⁵ The Sammy Kaye Band still operates and is still a corporation. The donation was formally presented to Ohio University on October 15, 1988, by Jerry Brown, co-executor of the Sammy Kaye estate. A ceremony was held and selected items were displayed at the Music/Dance Library and in the Friends of the Library Room at Alden Library on the campus.

More than 1000 original music scores and/or individual parts of arrangements, comprising the band's "book" (i.e., its library of music) from, roughly, 1937 to 1961, are in the collection.⁴⁶ The music serves not only as documents of Kaye's band, but as a capsule of 20th century popular songs and musical styles, including sweet, swing, novelty, motion picture, Broadway musical, blues, Dixieland, bossa nova, cha-cha, waltz, boogie-woogie, country, classical, folk/world, patriotic, sacred, holiday, polka, and even fraternity tunes.

Also part of the collection are news clippings and scrapbooks from 1936 through 1970. Some one hundred photographs are also part of the collection. Besides portraits and publicity photos dating from the '30s to the '70s, many shots show Kaye playing golf with such notables of the sport as Sammy Sneed and Byron Nelson. One picture has golfer Arnold Palmer guest-conducting the band. There are also rare off-air transcription recordings of the band from 1940 to 1946, a number of Sammy Kaye V-Discs, and a small selection of commercial recordings.

Special artifacts include Sammy's personal golf clubs, a much-traveled footlocker, a sidewalk marquee sign advertising an appearance by the band,⁴⁷ some "Sunday Serenade" scripts, and his Bachelor's degree and other material from the days at Ohio Univer-

sity. At this point, the collection is partially processed and contains one hundred or so cubic feet of materials.

"Our first user (also first significant user) was a social historian looking at the big bands of the 1930s," remembers George Bain. "One of our School of Music faculty members and one of his former students, now head of a small university orchestra, have made initial inspection for what they term a biography."⁴⁸

In speaking about the significance of Sammy Kaye, he went on to say, "About the time we received the collection a colleague showed [me] a mid-1980s article in *Time* that used Sammy Kaye as a whipping boy for low taste music...But even people who knew him say they told him his forte was more in his showmanship rather than his musical skills. Against all this, however, it is a strong tribute to him that he connected with and held an audience for several decades...He was there for some four decades, moving from tours to radio and eventually television. This quality of enduring audience satisfaction has much to say for his abilities and his contributions to and importance in music."⁴⁹

Considering the band's origins, the scholarship he established, and the posthumous donation made in his name, it is apparent that Kaye, who had "Beautiful Ohio," "Oh How I Love Ohio," "Down by the O-Hi-O (Oh, My, Oh!)," and "Sailing Along the Ohio" in his band's music book, never forgot his home state.⁵⁰

It is also good to see that, thanks to the memories of his fans, compact discs, and, in large degree, to the donation of the Sammy Kaye Collection to Ohio University—and the potential for research using the collection—we won't forget him, either.

Christopher Popa
Richland County Public Library
Columbia, South Carolina

SAMMY KAYE ON CD

Sammy Kaye compact discs are on the upswing in 1998! This past February, based on customer requests, Collectors' Choice Music, a mail-order arm of *Playboy*, issued a new compilation of Sammy Kaye hits on CD. In April, Sony Music Special Products re-released Kaye's Vocalion recordings, which hadn't been reissued in 60 years! In May, RCA included three Kaye recordings on a CD saluting World War II veterans.

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The Toledo-Lucas County Public Library's Local History and Genealogy Department

Main Library, 325 Michigan St.
Toledo, Ohio.



Etched in the terrazzo floor of Main Library's central court are the words "Toledo Public Library, founded in 1838, Ohio's first free public library." The statement, although well intended, is inaccurate. The Library, founded by the Toledo's Young Men's Association in 1838, three years after Toledo's incorporation, was a subscription library. Legislation established public libraries in Ohio in 1853. In 1868 cities in Ohio were permitted to establish and maintain public libraries. Toledo established a municipal tax-supported library in 1873. Walter Braham, assistant to the Librarian when the Main Library was built in 1940, claimed no part of the floor decoration. He once wrote: "While Toledo's was not the first tax sup-

ported public library of Ohio, it was one of the first such public libraries to be operated by a city or municipality as a unit of government rather than by a board of education or school district." Robert Franklin, who became director of Toledo Public Library in 1955, once remarked: "When you make an unfounded claim, don't put it in writing, especially inlaid in stone."

The first public library building was built at Madison Avenue and Ontario Street in 1890 for a cost of \$65,000. The building, designed by Toledo architect E. O. Fallis in the Richardsonian Romanesque style, was once described as "early Norman, with a

mingling of the nearly related Byzantine." The massive stone structure was an extraordinary castle-like edifice with ivy on its walls and interior winding staircases. Demolished in the early 1940s, it is now a parking lot.

By the 1930s the Library had outgrown the building. The Library purchased the site of old Central High School on Michigan Street for \$500,000. The building, built to house a collection of 1,500,000 volumes and seat 612 patrons, cost over \$2,000,000 to construct. The new library, a Public Works Administration project, was dedicated September 4, 1940. Today this limestone building, trimmed in aluminum, is the finest example of the Art Deco style of architecture in northwest Ohio.



Toledo Public Library, built in 1890 at Madison Ave. and Ontario St., circa 1936

PHOTO COURTESY TOLEDO-LUCAS COUNTY PUBLIC LIBRARY

Toledo's glass companies pressured the chief librarian, Russell Schunk, to build the Library out of glass blocks and Vitrolite, a colored opaque glass made by the Libbey-Owens-Ford-Glass Company. Schunk persuaded the planners to limit the glass to the interior. Over 19,000 square feet of one-sixteenth-inch colored glass adorns the walls of the Main Library. The glass murals in the central court represent all fields of human knowledge. The six-foot high murals form a continuous frieze around the room below the interior court windows. The eight subdivisions of human knowledge illustrate the material available in the first floor departments when the library opened. A three-part plate glass mirror decorated in gold leaf over the main entrance suggests the entire theme: knowledge. The murals in the Children's Room on the second floor depict legendary folk tales. Murals of nursery rhymes and fables surround the story hour room. More than eighty kinds of glass were used in the murals and throughout the building.

The Local History and Genealogy Department of the Library opened on the second floor of the new building in 1941 with the purpose of collecting genealogical material and Maumee Valley history. The local lineage, historical, and genealogical societies had campaigned for a department devoted solely to local history and genealogy. The area's largest and most influential historical society, the Historical Society of Northwest Ohio, founded in 1929, had routinely deposited historical items with the Library for years. With the support of the area lineage and genealogical societies, the Library amassed a substantial collection of Ohio and Colonial genealogy. In 1972 the department relocated from the small room on the second floor to its present location on the third floor. Today it occupies 7,450 square feet that includes a reading room with open stacks, a microfilm room, work rooms and closed stack areas. The department is staffed with one part-time and six full-time librarians, as well as one part-time and two full-time clerical/technical employees.

The department's primary mission is to discover, procure, and make available to the public the history, biography, and genealogy of the city of Toledo and northwest Ohio. The department houses a book and microfilm collection of over 35,000 items as well as the Lucas County/Maumee Valley Historical Society's library. The Society's collection includes maps, manuscripts and over 4000 books and historical journals. The department has microfilm records from Lucas County, Ohio courts, the Lucas County Health Department, city directories starting in 1858, inactive voter registrations, area newspa-



Reference room, Main Library, circa 1930s

PHOTO COURTESY TOLEDO-LUCAS COUNTY PUBLIC LIBRARY

pers, school annuals, church records and transcriptions from area cemeteries and churches. The department's oral history collection includes over 200 interviews with local residents. Researchers have access to local architectural records and plans, a collection of over 1200 historic maps, and 500 scrapbooks of news clippings from Toledo newspapers. The department maintains an obituary and news index to *The Blade*, Toledo's daily newspaper.

The department's genealogical collection encompasses much more than the greater Toledo area, the state of Ohio, and the states that surround Ohio. The collection is national in its scope with an emphasis on the thirteen original states. The department recently expanded its collection policy to include states west of the Mississippi River. Federal census microfilm and census indexes are collected for all states. The census and census indexes for the states of Ohio and Michigan are complete through 1920. The department houses over 1000 published family histories, standard genealogical texts, popular CD-ROM genealogy, and a noted collection of New England material. The department's book collection does not circulate, and access to some materials may be limited.



Mrs. Mildred Shepherst, first assistant reference librarian, Toledo Public Library, 1929. Mrs. Shepherst was appointed head of the Local History and Genealogy Department when it opened in 1941.

PHOTO COURTESY TOLEDO-LUCAS COUNTY PUBLIC LIBRARY

The department's 300-manuscript collections include the records of local organizations, businesses and industries, local government and public agencies, churches, schools, and prominent founding families. The most noted collection is the Samuel Milton Jones Papers. Samuel "Golden Rule" Jones, a turn-of-the-century reform mayor, elected in 1897, served four terms. He gained national recognition for his progressive views and reform politics. Called "Golden Rule" for his adherence to Christian principles, Jones advocated municipal ownership of public utilities and nonpartisan city government. The collection consists of ten linear feet of personal and business correspondence, speeches and printed materials, scrapbooks, photographs, and Jones' 235-volume library. The collection is available to researchers on microfilm at the Library as well as at the Ohio Historical Society.

The department offers researchers a collection of over 150,000 photographic images of Toledo and northwest Ohio. Included are a number of noted Toledo commercial

photographers as well as talented amateurs. The collection of prints, negatives, and transparencies spans a time period from as early as 1870 to the present day. The bulk of the collection, which includes glass plates and tintypes, cabinet and stereo cards, and mounted albumin prints, dates from the years between the turn of the century and the Second World War. The collection provides researchers with a visual history of a community that includes portraits, central city and neighborhood views, and images of homes, churches, schools, stores, parks, businesses and industry.

The department's most popular photograph collection may be the Assessor's Office Block Card Collection—over 100,000 postage stamp size photographs of standing structures, commercial and residential, in Lucas County, dating from the late 1920s to the present day. The department, with \$80,000 in local corporate funding, has undertaken a project to digitize the collection of block cards, as well as the local history photograph collection. Presently, over 75,000 images are available from a viewing station in the department. Patrons can browse the collection using key word, subject, photographer, or date. A successful search results in a thumbnail image with explanatory text that can be linked to a full-size image. The Library plans to offer the collection of scanned photographs from its web site by the end of the year. A sampling of photographs is currently available at the Library's web site at <www.library.toledo.oh.us>.

The Library's renovation and expansion began this year with the closing of 10th Street and the demolition of one city block of buildings. The Library's Local History and Genealogy Department will double in size with the addition of a rare book room and archival storage and preservation facilities. The Children's Room and first



Ladies in a Toledo Jeep balanced on Toledo's Buckeye Beer bottles, circa 1949

PHOTO COURTESY TOLEDO-LUCAS COUNTY PUBLIC LIBRARY

floor departments will be expanded and multipurpose spaces and meeting rooms added. An underground parking garage, cafe, and bookstore are planned. The project is slated to be completed by the year 2000.

The Main Library's Local History and Genealogy Department is located at 325 Michigan, Toledo, Ohio 43624. The Main Library is open to the public from 9 A.M. to 9 P.M. Monday through Thursday; from 9 A.M. to 5:30 P.M. on Friday and Saturday; and from 1 P.M. to 5:30 P.M. on Sunday (September through May). For more information regarding the Local History and Genealogy Department, call (419) 259-5233.

James C. Marshall
Manager, Local History and Genealogy Department
Toledo-Lucas County Public Library



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Samuel "Golden Rule" Jones, shown above and at left, c.1890, with his wife, Helen Beach Jones, served four terms as mayor of Toledo beginning in 1893. He is remembered as the city's most controversial and respected political leader. Jones applied his Christian principles to his work, earning him the nickname "Golden Rule."

The photo inscription reads "I am sincerely your friend."

ARCHIVES & ARCHIVISTS LISTSERV SAMPLER

JANUARY THROUGH JUNE, 1998

Blame it on El Niño! The Archives & Archivists Listserv included an unusual number of light-hearted and entertaining exchanges in the first half of 1998. In selecting which discussions to include, my first criteria is raw data. The conversations with the most traffic win. I have also included some messages without so much traffic that seemed interesting. I keep printouts of all these discussions, so feel free to contact me for more information.

KaeLi Spiers

<klspiers@library.wright.edu>
or (937)775-2094

...Enjoy!

OLD-FASHIONED DRINKS (73)

This discussion won the "Most Traffic Award" with a whopping 73 messages exchanged. It could have been subtitled "Soft drink nostalgia." The original requestor (R. Recor) needed to identify some old-fashioned, nonalcoholic beverages and their recipes. The discussion ranged from "Switchel" (a 19th century mixture of molasses, ginger, vinegar and water made for seagoing passengers whose drinking water was stored in wooden barrels) to the practice of dropping salted peanuts into bottles of Coke.

NEW NOVEL (56)

Second runner-up for the most traffic was another light discussion about a new book titled *The Archivist*. The archivist is (predictably) a quiet, methodical, middle-aged, solitary man. The spice in the drama comes via a young, headstrong female poet. Tension builds when he refuses to allow her access to a restricted collection, which then leads to an unlikely friendship unfolding between them. Suggestions for leading screen actors should the book be selected as an Oprah Book Club feature and Hollywood latches onto it: Sean Connery & Meg Ryan; John Cleese & Bette Midler; Eddie Murphy & Madonna; Michael Palin & Emma Thompson; Burt Reynolds & Helena Bonham-Carter; Denzel Washington & Angela Bassett; Harrison Ford & Julia Roberts; Anthony Hopkins & Uma Thurman; Tom Selleck & Minnie Driver; Richard Simmons & Demi Moore. Also suggested for the title:

"Lust in the Dust" (S. Novak). Who says we're studious types who lack a sense of humor?

THE FUTURE OF THE ARCHIVES LIST—ARCHIVING THE ARCHIVES LIST (39)

John Harlan, Archives List coordinator, announced that the Society of American Archivists will assume responsibility for the Archives List. John explained that when he and his mother founded the list in the early 1980s, it was their intention that a professional association would eventually assume leadership. Numerous accolades, anecdotes and expressions of appreciation followed. The conversation turned to issues of how the list will be archived and what will happen with the backfiles to date. Topics discussed include: Should all Archives List activity be retained to preserve the record of who we are and how we interact? Or should editing of the record, to retain only "professional" content, be considered in the same light as appraisal, one of the foundations of our practice? Will John Harlan execute a deed of gift to SAA? Do individual posters own the copyright to their intellectual property, or is content considered to be in the public domain?

ENCAPSULATION—DIGITAL IMMEDIACY (35)

This discussion began with an inquiry about whether encapsulation is the best method for preserving old newspapers. Respondents debated whether the technique left the paper to "stew in its own juices" (S. Trenholm) or if it provided a stable environment. Suggestions to microfilm or digitize sparked a lengthy and rather technical discussion about the trustworthiness of digital formats for archival purposes. A number of respondents discussed digitizing projects they are engaged in. Many felt that the move towards standardization of file formats in the entire computer industry (HTML, SGML, XML) is creating an environment that makes digitizing records an acceptable choice for some preservation projects.

EXTREME COPYING (34)

The topic of photocopy charges and research fees has been discussed a number of times on the List. This discussion dealt

with large requests and how much is fair and sensible for an archival institution to charge.

HAIKU FOR MID-WEEK—POETRY GOON (34)

In yet another discussion totally unrelated to archival practice, E. Dow forwarded to the list a poem titled, "If They Wrote Error Messages in Haiku." Written in three-line verses, the poem jokes about computer system error messages. A succession of amusing three-versed responses followed, along with other verbal frolicking, until the poetry goon (self-named) rained on the parade by clueing us in to certain fine points of Haiku that were not incorporated into any of the prior poems.

EVENING & WEEKEND HOURS (22)

The original post came from a university archivist who wanted to know whether other archival institutions provide any evening and weekend hours. Most respondents reported having some limited hours outside of the standard business day and/or arranging for access by appointment.

LIFE EXPECTANCY FOR AUDIO CASSETTE TAPES (21)

This inquiry came from an archivist who has a group of audio cassettes from the 1960s and 1970s and needed to know how to handle them. A highly technical dialogue ensued among several experts in the field including Adrian Cosentini, chief audio engineer, Rodgers & Hammerstein Archives; Mark Ritchie, Heritage Resource Mtg. Assoc.; and Jim Lindner, Magnetic Media Restoration Co.

A CANTICLE FOR ARCHIVISTS (20)

One of our British participants, Mark Weaver, initiated this thread by suggesting that if we had the talent to write Haiku poetry then we should create, collectively, our own novel about archives and archivists to "let the world know how it really is." Doing his math, he figured that 3,000 list subscribers could each contribute about 26 words to come up with the typical 70-80,000 words per novel. He started the ball rolling with his own contribution. As of early June, the ball was still rolling, in Chapter 6. And the plot thickens...

MARC (19)

This was an informative discussion about the mechanics of creating MARC records: pros and cons of different database software packages and vendors, use of different file formats (EAD, XML, RDF), metadata tagging, and accessing MARC records via Web sites.



PERSONAL HISTORIANS (19)

"Photos fade. Videotape turns brittle. Newspaper articles crumble. But CD-ROMs offer a way to preserve family memorabilia that doesn't deteriorate over time..." So said the CNN news story about the Association of Personal Historians, a group of writers, editors, oral historians, and videographers who assist people and groups in preserving their life stories. Understandably, this story caused alarm and dismay among many list participants who discussed longevity and obsolescence issues regarding CD-ROM technology and the need to inform the public through aggressive outreach efforts about the need to properly preserve their family history.



POSTAGE STAMPS & ARCHIVES (17)

The question was raised by a history graduate student whether it is appropriate to keep stamps in archival collections. This is not the first time in recent years that the handling of philatelic materials by archives has been dealt with on the list. Most respondents urged that stamps are an integral part of the historical record and should not be discarded from envelopes ("covers" to the philatelist). One person suggested appraising stamps for their current collectible value and to secure those that might be candidates for theft.



CELEBRITIES AND ABERRANT FAN MAIL (14)

An archivist at Sophia Smith College who was processing the Gloria Steinem papers wanted to know if other archivists have come across threatening and otherwise menacing fan mail amidst the papers of other famous people, and, if so, if these documents were separated out for restricted access or destruction. Responses urged following the lead of Ms. Steinem herself. If she did not file them separately, toss them, or insist upon restrictions to their access, why should we? Other comments affirmed the ethic that "aberrant" is in the eyes of the beholder and that even "cranks" have a right to be heard. Others pointed out that what may seem insignificant today can become a crucial part of the historical record. What if Ted Kaczynsky's brother had discarded his letters? (R. Brynteson)



ICK! WHAT KIND OF BUG IS THIS?

An archival intern (J. Lambing) found a strange-looking bug and turned to the Archives List for help. She turned to the right place. Within the hour, she had received references to a number of Web sites with identification photographs and information. She sent a follow-up message stating that she had a mild infestation of the horrible Furniture Carpet Beetle and knew what to do.

KaeLi Spiers
Wright State University

BOOK REVIEW

James M. Reilly. *Storage Guide for Color Photographic Materials*. Albany, NY: State University of New York, 1998. 48 p., ill., with storage guide wheel.

Photography has been used to record reality since 1839, and color photography, in the modern processes, from just less than a century later. While esoteric processes such as Autochrome and Dufaychrome were available to professionals earlier, their difficulties precluded widespread usage. Since 1935 and the introduction of Kodachrome™ film, the photographic image of the world has primarily been in color. Today, 95 percent of all images are taken in color. The majority of these images, it has been discovered, are gravely threatened by fading and discoloration.

The complex chemistry of color photography generally remains active long after the print has left the darkroom, in marked contrast to the archivally processed black and white print. However, questions of photographic permanence were not even raised until the 1960s, with the studies conducted by Klaus Hendricks and Siegfried Rempl. Their work led to ever more sophisticated examinations of the formation of photographic images and the construction of photographic artifacts. In 1985 James M. Reilly directed the establishment of the Image Permanence Institute at Rochester Institute of Technology. IPI since has published reference works and developed products of great utility to archivists responsible for collections of photographic materials.

This work, based upon research conducted at IPI, is an excellent primer for archivists and librarians planning the preservation of color photographic collections. While it is not an authoritative work on individual processes, like Henry Wilhelm and Carol Brower's *The Permanence and Care of Color Photographs: Traditional and Digital Color Prints, Color Negatives, Slides, and Motion Pictures* (1993), it has other virtues. Reilly explains, in nontechnical language, the history of popular color photographic processes, the differences in the processes, and the chemical and environmental factors that lead to color fading. He addresses questions of atmospheric pollutants, noting their minimal role in deterioration. He underscores the importance of temperature and relative atmospheric humidity control for maintaining the images. Most importantly, he provides the intellectual justification for preservation planning at the collection level. All color photographs will benefit from the storage regimen recommended by the IPI research. The concept of the "Time Weighted Preservation Index," derived from the Arrhenius functions used in accelerated destructive testing, will be useful to all archivists responsible for collections composed of organic materials. The "storage wheel" easily computes life expectancy for collections in different temperature/humidity combinations.

However, Reilly offers no "magic bullets" for this complex problem. Indeed, his research indicates that even the improved materials used currently will show fading despite storage in the dark within 20 years; nor can he offer a restorative answer for images already damaged. (He does not address the prospect of digital repair.) Instead, Reilly is forced to advocate the usage of refrigerators, freezers, an dedicated cold storage vaults. This will not be news to those who have read in the questions of photographic preservation; however, the IPI research offers a quantitative figure useful in planning and budgetary processes.

Of course, the preservation of color photography will prove to be costly and difficult, given that simple shelf storage is not a viable option. Few institutions have budgeted for indefinite cold storage of large collections. Given the predominance of this medium in the visual documentary record for the past 70 years, archivists must factor these costs into their planning. Otherwise significant information about the late 20th century will be irretrievably lost. The *Storage Guide for Color Photographic Materials* provides photo archivists with sound, scientifically quantified information to present when decisions about resource allocations are being made.

Michael McCormick
Western Reserve Historical Society

The Society of Ohio Archivists was founded in 1968 to promote on a statewide basis the exchange of information, improvement of professional competence, and coordination of activities of archives and manuscript repositories. Membership is open to all interested persons, particularly archivists, manuscript curators, librarians, records managers, and historians. The Society holds two meetings each year and publishes *The Ohio Archivist* biannually.

Individual memberships are \$15.00 per year; \$30.00 patron; \$5.00 student. Institutional memberships are \$25.00 regular; \$50.00 sustaining; \$100.00 corporate. Persons interested in joining the SOA should mail a check or money order made payable to the Society of Ohio Archivists to Ginny Welton, Treasurer SOA, 1042 D Lookout Trail, West Carrollton, OH 45449

THE OHIO ARCHIVIST is a semi-annual publication of the Society of Ohio Archivists. The editors encourage the submission of articles relating to all aspects of the archival profession as well as information concerning archival activities in the state of Ohio. Submission deadlines are February 1 for the Spring number and July 1 for the Autumn number. All materials should be directed to:

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